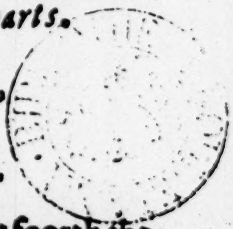
THE
Art of Pronuntiation,

Digeſted into two parts.

Vox audienda,
&
Vox videnda.



In the firſt of which are ſet foorth the Elements and ſeuerall parts of the voice:
In the ſecond are deſcribed diuers Characters, by which euery part of the voice may be aptly known and ſeuerally diſtinguiſhed.

Very neceſſary as well thereby to know the naturall ſtructure of the voice, as ſpeedily to learne the Exact touch of pronuntiation of any forraine language whatſoeuer.

Newly inuented by ROBERT ROBINSON Londoner.

Organa natura tribuit Deus, ars docet vſus.

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1617.

To his Booke.

If that thou chance to come to *Zoilus*
view,
Feare not my booke, though thy inuention's new:
Tell them, whose want of skill shall thee deride,
To iudge things they not know, 'tis fooliſh pride:
But if men skild in thee a fault eſpie,
Craue their beſt helpe, beare not thy ſelfe too high.

A Preface declaring the great benefit of Speech and writing, and the order of this Treatise.

GOD (who hath so well disposed and ordered the course of nature in all his creatures,) as hee hath made man his chiefest and set him ouer all the rest of his creatures of the earth, hauing endued him with many graces aboue the rest, as wisedome, knowledge, reason, vnderstanding, and the like; euen as so many springs and riuers issuing from the Ocean of his infinit wisedome: So also that nothing might be wanting, nothing superfluous in such a worthy creature, hath giuen him diuers outward

meanes and ſences ſo excellent, meete and conuenient, not onely for the nouriſhment and preſeruation of his owne body (as they are likewiſe to other creatures) but alſo as well for the maintenance and increaſe of thoſe inward graces wherewith hee is ſo adorned, as for the imployment of them and ſhewing and ſetting them foorth to other men to whom he hath not giuen the ſame meaſure; whereby he may be glorified of all men as their gracious and glorious Creator, all men may be glorified in him as his chiefeſt creatures: And to that end as he hath giuen man a reaſonable ſoule to iudge and diſcerne, ſo alſo that all his knowledge, all his graces might not lie hid and ſmothered in his owne breaſt, he hath giuen him a voice compoſed with more rareneſſe then in any other of his creatures, wherby he may expreſſe the thoughts of his heart, may praiſe and pray to his God, may teach and inſtruct others in that which hee knoweth aboue other men, may aske aduiſe & councell of others in that he knoweth not, and generally all may communicate and confer together, as well touching

ching ſpirituall matters fit for the ſoule, as concerning all other things neceſſary in our worldly affaires: yet although the voice of man be of ſuch needfull vſe, that without it mans mind were but as in a dungeon, and in perpetuall thraldome of the body for the time of its being in this earthly habitation, if there were no other helpe then the voice to expreſſe the mind: man could not be the better for any thing that ſhould bee taught or ſpoken of no longer then the very words were ſpeaking, or at the longeſt, but whileſt our weake memories could retaine the very matter ſpoken of, and ſo it might eaſily be foreſeene how ſoone all the labors of vs and our forefathers would periſh, how quickly the wiſe councells, witty and graue ſayings of the learned would be forgotten. The Princes in euery age (though in one and the ſame kingdome) would haue a different kind of ruling, the ſubiects a different courſe of liuing, both the Princes and people a different and new courſe of religion. All our doings, all our ſayings, all our cuſtomes, and all our manners would be buried in oblivion.

Then how vncertaine our eſtates would be, how vncomfortable our ſelues, how dangerous and pernicious it would be for the ſtate of euery common-wealth, all men may eaſily iudge, yet God to preuent theſe inconueniences, for the further benefit of mankind, as hee hath giuen vs a voice to expreſſe the minde vnto the eare, ſo hee hath giuen vs hands to frame letters or markes for the voice to expreſſe the minde vnto the eyes. So that the eyes and eares

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are as it were the receiuers of meſſage ſent vnto the heart, the hands and voice as deliuerers of meſſage ſent from the heart: And though the voice be a more liuely kind of ſpeech, yet in reſpect it is but onely a ſleight accident made of ſo light a ſubſtance as the ayre, it is no ſooner vttered but it is diſſolued, euery ſimple ſound doth expell and extinguiſh the ſound going before it, ſo that the eare can haue but one touch of the ayre beating vpon it to declare the ſpeech vnto the mind: but the hand though it giue a dumbe and a more dull kind of ſpeech, yet it giues a more durable. A letter is a groſſer ſubſtance, and there-

therefore is of more continuance then a ſound: what is once written ſtill continueth though the hand ceaſeth. If the eyes haue not ſatisfied the mind at one view, they may looke on it againe, yea till they haue ſatisfied it's deſire: And by this meanes of noting and charactring of the voice, all things worthy of memory are defended from the iniury of forgetfulneſſe, whereby is left vnto vs from moſt ancient times of our forefathers the moſt holy will of God, beſides many neceſſary doctrines of godly and religious men, many excellent ſayings both diuine and morrall, many humane policies, counſells, and inſtructions, written by wiſe and learned men, together with diuers behoofefull arts and worthy ſciences, which are hereby as in a ſure treaſury preſerued, maintained and daily increaſed to the glory of almighty God, and continuall benefit and comfort of vs and our poſterity. Of theſe two excellent benefits the firſt being naturall, is by nature of euery man with a little vſe eaſily pronounced, the other being artificiall cannot be perfectly framed vntill the true reaſon, 4

order, and diſtinct parts of the former be firſt found out and knowne; the want of knowledge whereof, hath cauſed both in ſpeech and writing, many imperfections and errors, as ſometimes taking one ſimple ſound of mans voice to be two, at other times taking two, three, or fower ſimple ſounds to be but one, and according to that miſtaken order fitting letters for them, whereby writing is thereby in ſome part made defective, beſides by many other errors vſed therein, as by miſplacing of letters, contrary to the order wherein they are pronounced, inſerting of ſuperfluous letters, where there is no need, nor any ſound at all expreſſed for them, making one letter ſerue for two different ſounds, ſometimes for one and ſometimes for another; and contrariwiſe, vſing for one and the ſame ſound at ſometimes one letter, at other times another letter, not proper thereunto, but to ſome other different ſound in mans voice: by which confuſed order the ſpeech is ſo darkely ſet downe, that our words in ſpeaking ſeeme as a different kind of language to the ſame in writing. So that

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though by a common vſe and beaten practice euery particular nation can explaine themſelues and pronounce their owne proper ſpeech by their owne manner of writing, yet it is ſo intricate to a ſtranger of another country, that he can neither pronounce their ſpeech by their writing, nor write their ſpeech according to their manner by hearing of it ſpoken, whereby no perfect Dictionary or Grammer hath hitherto been made, that the true order of pronunciation might be taught, either to ſuch as are deſirous of the skill of languages, or to children, or ſuch as are altogether ignorant in reading and writing of their owne mother tongue. Beſides a great inconuenience which by ſome I haue vnderſtood (and doubtleſſe it is likely) to haue happened in the ancient learned tongues, Hebrew, Greeke, and Latine, which though they are written and imprinted in all parts, wherein they are in vſe, by one and the ſame order of letters, yet in vtterance of them in ſpeech, they are ſo diuerſly pronounced, that men of different nations (though therein very learned) cannot

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one ſuddenly vnderſtand the other in any argument, or conference had betweene them in any of thoſe languages, euery one of them inclining to the manner of pronunciation of their owne country ſpeech. Hence alſo it hath come to paſſe, that notwithſtanding all nations of the earth came from one root, our firſt father Adam, *and that God had giuen them all the ſame forme of body, the like ſences, and for their voyce all inſtruments alike: (howſoeuer he had diſperſed them into ſeuerall parts and habitations) yet the people of one kingdom in their learning of the language of any other nation haue not in many yeers, yea ſome in the whole courſe of their life haue not attained to ſuch exact and perfect pronuntiation therein, nor ſo framed their mouthes in ſpeaking but that they might eaſily be diſcerned and diſcouered to be ſtrangers of another Country: Now therefore ſeeing in other ſciences leſſe vſefull, the profeſſors of them haue ſet them downe in exact propoſitions; I cannot ſee (eſpecially conſidering how neceſſary a thing true pronuntiation is both for the grace of the*

ſpeech,

ſpeech, as for the commodity and aduantage it may beget to the common-wealth as well at home, as in commerce and traffique had in forraine parts with other nations by conferring w th them in their own languages) how in this it can be accounted vnneceſſary to ſeeke a meanes whereby to remedy theſe manifold abuſes and imperfections in ſpeech and writing, which are the grounds by which all other knowledges are taught and maintained, That by ſome 6
ruled arte the true pronuntiation of languages might be learned, which hitherto is taught either by roat, or written in ſuch a confuſed manner as cannot but ſeeme vnreaſonable to any mans vnderſtanding, howſoeuer allowed of and approued by continuance of cuſtome. But here perchance I may be charged with preſumption both in reſpect of my ſelfe, and in reſpect of my yeers, in that I profeſſe to be a teacher of a ſcience to others, hauing as it were but newly learned my letters my ſelfe: Whereunto I anſwer, that I learned not this my arte out of the books and workes of learned men, neither would my ſmall meanes afford

afford me to be acquainted with their great volumes, only out of a volume of Gods owne guift and making did I take this small Manuscript, euen to all men hath he giuen one of the same impression, whereby the truth hereof may be examined: yet certainly the vnripenesse of my yeeres, and want of other learning, had wholly withheld me from the publishing thereof: so that it might haue died with my selfe and haue benefited no man, had I not cõsidered that euery one of what estate, degree, or condition soeuer, is bound in duety to reueale what soeuer may be beneficiall to his country; assuring my selfe that God doth not giue either knowledge or riches to any priuate person meerly for his owne particular vse, but imploieth those on whom he bestoweth such guifts, as Cisternes and conduits to conuey and impart them likewise to others. Yet he therein so prouideth that themselues also be neuer empty. This consideration therefore caused me to thinke it were far better, though with boldnesse to set foorth that portion of knowledge which God had giuen me, then with a di-

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ſtand-like feare for the cauſes afore remembred to conceale the benefit; Hauing therefore laboured to finde out the true ground of the ſpeech, that the manifold errors therein might be made manifeſt, and ſo auoided. To the intent I might in ſuch ſort as God had enabled me, doe ſome-what for the common good of my Country, and adde ſomething to my profeſſion, I haue framed this ſmall treatiſe of pronuntiation, and digeſted it into two parts. In the firſt by certaine propoſitions applying my ſelfe to ſet foorth the elements and parts of the voice: In the ſecond part appointing for euery ſimple ſound in mans voice ſundry letters and characters, that the voice being thereunto once committed may by any (who ſhall know the vſe of them) without any other expoſitor or inſtructor be aptly and truly pronounced vpon view of the writing, how ſtrange ſoeuer the language be: yet ſeeing my intent and purpoſe herein is not, that I would any waies goe about, or deſire to alter the order of letters, which of ſo long time hath been vſed and allowed of, wherein ſo many wor-

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thy,

thy works haue been imprinted, knowing that could not be brought to paſſe without much difficulty, and greater preiudice then my ſimple iudgement can diſcerne. I would not therefore that any man ſhould ſo much looke into or reſpect the characters which I herein vſe, or the manner of the new placing, diſpoſing, or naming of them, as the 8 mateer and ſcope whereto I intend them, which is, that I might with the eaſieſt way and meeteſt order, ſo paint out euery part of mans voice, that euery one might be ſeuerally diſcerned from other, and that the pronunciation of euery different language which hitherto is chiefly taught by word of mouth, might in a more certain māner be diſciphered with the pen, wherby any that are deſirous that way, may not only the ſooner learne the experience of any forraine language, but may alſo with more eaſe, and in a ſhorter time attaine to the true pronuntiation thereof. For albeit any man in teaching of his owne country language, doth by his owne ſpeech giue the very true and abſolute touch of pronuntiation, yet by reaſon of the ſwiftneſſe of the

voice,

voice, vnwonted composition of the parts thereof, and dull apprehension of the eares, the same is not easily and readly perceiued to a stranger: but the simple and distinct parts, and members of the whole voice (which are the grounds of all languages) being once certainly knowne, and cast into visible letters, (howsoeuer the order of an vnknown language doth diuersly disperse and mix them together) the eye by it's quicke and sharpe sight doth suddenly apprehend them, and thereby teach the mouth of one altogether ignorant, & vnacquainted with such language, as aptly and truly to pronounce it, as any one to whom the same is naturally the speech, wherein he hath been alwayes trained and instructed, from the very time of his infancy, (this only excepted, that the vnaccustomed mixture of the sounds of the voice may at first cause a more slow vtterance.) And, for that cause hauing gathered together diuers letters and characters of sundry sorts and formes, I found none so meet (in respect of the accents which are necessarily to be placed ouer them) as those which

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were ſhorteſt, and of an equall length, and ſo hauing my ſelfe framed ſome few, I took the reſt to make vp my number, and as the beſt for my purpoſe out of the Roman and Secretary letters, but haue not ſo vſed, and placed them in the ſame ſence and order as they were formerly in their owne Alphabets; but haue diuerſly diſpoſed of them accordingly as ſeemed fitteſt for my vſe, and the order of the worke did beſt require;

9 And touching ſuch places wherein I haue bin compelled in reſpect of the order of the worke to ſpeak of matters incident to muſick, for that they are not much pertinent to this art of pronuntiation, I haue therefore but lightly and briefly touched them, referring ſuch matters to the teachers and profeſſors of that ſcience.

And thus hauing ſhewed the occaſion order, and intent of this my treatiſe, being the fruit of wearied times between other labors, I cõmit it to the view & practiſe of thoſe, that ſhall think it meet for their vſe or experience, leauing theſe few verſes to plead my excuſe, if any errors haue hapned by reaſon of my great want of learning.

ROBERT ROBINSON.

Candide des veniam, placidũ nec contrahe frontem,
Inficiat chartas, si qua litura meas:
Nec mihi sol lucem, nec præbuit aura caloré
Me tenebris cinctum frigida zona premit:
Sin redeat mihi fausta dies, si deniq; Phœbus
Lumine, percutiat lumina nostra, suo:
Tum nitar meliora sequi, tũ menda vicissim
Tot mihi lux abiget, quot mihi lux aperit.

Vox Audienda,

Or THE ELEMENTS OF MANS *Voice.*

What the Voice is.

THE Voice is a compoſition of diuers ſimple ſounds intermixed together.

What a ſimple ſound is?

A ſimple ſound is the leaſt part or member of the voice, framed in one only place, and by one only manner proper to it ſelfe.

What a ſound is, and of the efficient thereof.

A ſound is an accident effected by the

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the oppoſition of theſe two contraries, namely motion and reſtraint: motion of the ayre out of the inward parts of the body, and reſtraint of it in its motion.

Of the efficient cauſes of this motion and reſtraint.

The cauſes of this motion and reſtraint are primary and ſecondary: the primary is ſpirituall, the ſecondary is inſtrumentall, the ſpiritual cauſe is alike to both: the inſtrumentall cauſes are different, ſome proper to motion, and others proper to reſtraint.

Of the primary and ſpirituall cauſe of this motion and reſtraint.

The ſpirituall cauſe is the minde, which God hauing made it moſt like to his glorious image, hath placed in this Microcoſmos of mans body, as a principall ruler thereof vnder him, giuing

giuing it ſuch power ouer all the parts of the body, that as God himſelfe is the firſt mouer of the whole vniuerſall world, who only by his infinit power appointeth both an orderly courſe and limitation in the motion of all his workes, ſo himſelfe hath granted and ordained: that the minde of man ſhould bee the firſt mouer of this little world of the body, wherein it is incloſed, and of euery member and particle of it made fit for motion, and hath giuen it a liberty, to be accompted for to order, reſtraine, and limit thoſe motions as it ſelfe liſteth.

Of the inſtrumentall cauſes of this motion.

They are the lungs and hollow parts of the body, wherein the ayre is contained, which being drawne together by the motion, or rather the will of the mind, doe thereby expell the ayre, and cauſe it to be mooued

through

through diuers passages, as the throat, mouth, and nostrils.

Of the instrumentall causes of the restraint of this motion.

They are the breast, throat, pallat, gums, tongue, lips and nostrils, stopping or hindering the free passage of the ayre in it's motion.

12 *How the diuersity of sounds vsed in mans voice happen.*

They happen vpon these three occasions.

- First by the diuersity of the instruments of restraint.
- Secondly, by reason of the diuers places of restraint.
- And thirdly in respect of the different manner of restraint, both by the seuerall instruments, and in the seuerall places.

Of

Of the generall parts of the ſounds in mans voice ſo occaſioned.

There are two generall partes, ſome different only in quantity, and are moſt pertinēt to Muſique, others only in quality, which are moſt neceſſary for ſpeech.

Of the number of ſounds of different quantity.

12

They are in number vncertaine, to wit, in ſome men more, and in ſome men leſſe.

Of two ſeuerall orders wherein theſe ſounds are different in quantity.

The ſounds of different quantity are two-fold: firſt, in reſpect of their different height of ſound, ſecondly by reaſon of their different meaſure of time, wherein they are ſounded.

Of

Of the place of framing of the ſounds, different in quantity, and the cauſe of their different heights.

They are cauſed by the inſtrument of the throat, which according to the greater or leſſer reſtraining of the ayre, paſſing through in one and the ſame place, doth cauſe ſometimes a more ſhrill and lowd noiſe, ſomtimes a more baſe and deep ſound, but neuer differeth the quality more or leſſe.

13

Of the reaſon of their different meaſure of time.

It is becauſe they are ſounded by a different continuance of the motion of the breath, ſometimes beeing finiſhed in a ſhorter time, and ſometimes continued to a longer.

Of the number of ſounds of different quality whereof the ſpeech is framed.

They

They are in number certaine, to wit fiue and twenty, and by their ſeuerall inſtruments and places are diuerſly framed in ſuch ſort as afterwards ſhall be ſpoken of.

Of the framing of the ſpeeche by the ſaid ſounds of different quality.

Of the ſimple ſounds aforeſaid, of different quality are framed ſillables, of ſillables, words, and of words the whole order of ſpeech.

What a ſyllable is.

A ſillable is the pronouncing of one of the ſimple ſounds of different quality by it ſelfe alone, or of two or more of them orderly framed and knit together, without any intermiſſion of time put between them.

What a word is.

A word is either one ſillable alone,

or els two or mo ſillables hauing a very ſmall intermiſſion of time and ſtay of the breath betweene euery of them, by which any one thing conceiued in the minde, or perceiued through the ſences is diſtinctly named and knowne from others.

What the ſpeech is.

14 The ſpeech is an orderly knitting together of diuers words, whereby any thing forethought of in the mind is ſenſibly expreſſed to the eare.

Of the generall diuiſion of the ſimple ſounds of different quality.

They are of three generall kindes, which for diſtinction ſake I haue named by ſeuerall names, one of which in reſpect of its office I call a vitall ſound, the others in reſpect of their ſeuerall natures, ſome vowels, and ſome conſonants, as they haue been anciently termed: of which in order ſhall be ſpoken.

Of the nature, place and office of the vitall ſound.

The vitall ſound is that which was ſpoken of before, whereof all the ſounds of different quantitie doe ariſe, and it is framed in the paſſage of the throat, and it is to be noted, that this ſound is onely vſed in compoſition, with the others of different qualities to expreſſe them more liuely to the eares of the auditors: for without the helpe of this vitall ſound all the other parts of the voice would be but as a ſoft whiſpering, and as this ſound is ſo helpfull to the others of different quality, ſo are they of different quality alſo no leſſe excellent and helpfull to the ſounds of different quantities, which are ſo framed of that vitall ſound bredde in the throat, ſo that by the compoſition of both ſorts together, the one is made a liuely helper to the other, whereby that part of the voyce appertaining

to ſpeech is made moſt apt for the ſame, and the other appertaining to melody is made moſt pleaſing, and thereby it commeth to paſſe, that the voice of man is worthily accompted more excellent, then any artificiall muſicke hitherto inuented.

Of vowels, what they are and of their nature.

The vowells in reſpect of the reſtraint of the motion of the ayre, are the leaſt extreame of all the other ſounds, they hauing a more freer paſſage of the ayre then the reſt, ſo that in them the breath is moſt lightly hindred, and their nature is ſuch that they cannot be ioyned in a ſillable with themſelues, but with conſonants they may, ſo that if two or mo vowells come together, they of neceſſity are all different ſillables, except onely certaine ſillables ariſing of them, which are called dipthongs, and are cauſed by a continuance of the

the breath from any of the former, vntill it finish it motion in the place of the last long vowel, and not otherwise.

Of the number of vowells.

They are in number ten, and are euery one of different quality. both in respect of their different manner of framing, and of their diuers places wherein they are so framed.

Of their different manner of framing.

They are framed in two sorts, which are distinguished by short and long vowels, both in respect of the difference of the time wherein they are vttered, as also because of the different organes through which they passe, being in some shorter and in some longer.

Of the generall framing of the short vowells.

The ſhort vowels haue their paſſage through certaine ſhort organes, framed by the placing of the tongue in ſundry partes of the roofe of the mouth.

Of the generall framing of the long vowells.

They are framed by the breath paſſing through ſomewhat longer organes, made alſo by the help of the tongue, by placing of it in ſeuerall parts of the roofe of the mouth.

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Of the number of places wherein the vowells are framed.

They are fiue: the firſt taking its beginning in the innermoſt part of the roofe or pallat, and ſo the reſt continuing forward, each one orderly in his degree to the laſt place, being more neere to the outmoſt part of the roofe, and in euery one of theſe fiue places are framed, one ſhort and

one

one long vowell, the particular order of framing of which vowells in their distinct places hereafter ensueth.

Of the framing of the first short vowell.

It is framed in the innermost part of the roofe of the mouth by the help of the tongue, making a small organe for the passage of the ayre.

Of the framing of the first long vowell.

It is framed in the same place by the helpe of the tongue, extending & lengthning of the organe through which the breath passeth almost to the place of the next short vowell.

Of the framing of the second short vowell.

It is framed somewhat forwarder in the roofe by the help of the tongue making also a small organe for the passage of the ayre.

Of the ſecond long vowell.

It is framed in the place of the ſhort, but paſſeth through a longer organe almoſt extended to the place of the next ſhort vowell.

Of the third ſhort vowell.

It is framed ſomewhat forwarder in the rooſe by the helpe of a ſmall organe framed by the tongue,

Of the third long vowell.

It is framed in the place of its ſhort, but by the helpe of a longer organe extended almoſt to the place of the next ſhort vowell.

Of the fourth ſhort vowell.

It is framed alſo ſomewhat forwarder and neerer to the outmoſt part of the rooſe paſſing through a

ſhort

ſhort or ſmall organe framed by the tongue.

Of the fourth long vowell.

It is framed alſo in the place of its ſhort, but by the helpe of a longer organe framed by the tongue, and extended almoſt to the place of the next ſhort vowell.

Of the fift ſhort vowell.

It is framed in a ſmall organe made by the helpe of the tongue in a place alſo ſomewhat neerer to the outmoſt part of the rooſe.

Of the fift long vowell.

It is framed in a longer organe, made in the ſame place by the helpe of the tongue, almoſt extended to the inward place of the conſonants, which are framed in the mouth.

The Elements

Of Conſonants.

What are Conſonants.

The breath in them is more ſtrictly hindered, and they be ſuch as may be ioyned two or more in one ſillable, either by themſelues, or with a vowell or dip-thong.

Of the number of Conſonants.

They are in number fourteen, and euery of them of different quality, in reſpect of their different manner of framing, and of their different places, wherin they are ſo framed; thirteene of which conſonants are framed in the mouth, and one onely in the breaſt. And firſt of thoſe in the mouth.

Of the ſeuerall orders of framing of the conſonants in the mouth.

They

They are framed in fiue ſorts, which I haue named by ſeuerall names, as mutes, ſeminutes, greater obſtricts, leſſer obſtricts and a peculiar.

Of the particular number of each ſort.

Of mutes there are three, of ſeminutes three: of the greater obſtricts three; of the leſſer obſtricts three, and one only peculiar.

Of the number of places wherein theſe thirteen conſonants in the mouth are framed. 18

They are framed in three places or regions which may be called the outward, middle, and inward regions, and in euery of theſe places are ſeuerally framed one mute, one ſemmiute, one greater obſtrict and one leſſer obſtrict, and in the middle region the peculiar alſo is partly framed.

Of the first place.

The first or outmoſt regi on is the outmoſt part of the mouth, namely the lips, wherein are framed fower conſonants, to wit, one mute, one ſemimute, one greater obſtrict, and one leſſer obſtrict.

Of the ſecond place.

19 The ſecond or middle region is the vpper gummes or outmoſt part of the roofe of the mouth, encloſed by the helpe of the tippe and edges of the tongue, wherein are framed fiue conſonants; namely one mute, one ſemimute, one greater obſtrict, one leſſer obſtrict, and the peculiar.

Of the third place.

The third or inward region is a more inward part of the mouth incloſed with the flat of the tongue, very neer vnto the laſt place of vowels, wherein are likewiſe framed fower conſonants: that is, one mute, one ſemimute,

minute, one greater obſtrict, and one leſſer obſtrict.

What are mutes? of the order of their framing, and of their property.

The mutes, in reſpect of the reſtraint of the motion of the ayre, are the greateſt extreame of all the other ſounds, the ayre in them being more ſtrictly hindered, then in the reſt: and they are framed by the quite ſtopping and cutting off of the breath from its motion, which cauſeth a kind of dumbe ſound to be vttered, and they are made three differents, in reſpect of the three different places wherein they are ſtopped. And theſe dumbe ſounds cannot well bee vttered, vnles they be ioyned with ſome other ſounds to expreſſe themſelues by.

Of the ſemimutes.

The ſemimutes are cauſed by the quite

quite ſtopping of the breath from the paſſage of it through the mouth, ſo that in their owne proper places of reſtraint they giue no ſound at all, but by a contrary courſe, hauing a reſtrictiue paſſage through the noſtrils, they thereby admit of a ſound, And they are made three differents alſo, by the three places of their ſtopping.

20

Of the greater obſtricts.

They are framed by the ſtopping of the breath not with a full reſtraint, but leauing ſome ſmall paſſage for it, whereby it may bee breathed out at the mouth, And they being not ſo much reſtrained as the mutes, nor hauing ſo free a paſſage as the leſſer obſtricts, are as a meane to thoſe two extreames, and they are alſo three differents, by reaſon of their three ſeuerall places of conſtruction.

Of the leſſer obſtricts.

They

They are framed after the ſame manner as the greater, onely differ in this, that ſomewhat greater and freer paſſage is admitted to them; yet they haue not ſo free a paſſage as the vowells, but are as a meane betweene the vowells and greater obſtricts, and they are alſo three differents, in reſpect of their three ſeuerall places of conſtruction.

Of the peculiar. 2

It is framed by a ſpeciall manner onely proper to it ſelfe, by the ſtopping of the breath with the tip of the tongue in the outermoſt part of the roofe or middle region of conſonāts, yet leauing it two ſeuerall paſſages between the edges of the inward gums, and both the edges and ſides of the tongue, through which the breath paſſing, and beating againſt the cheekes, from thence iſſueth out at the mouth.

Of

Of the manner of framing, and of the nature of the conſonant in the breaſt.

This ſound in reſpect of the order of framing of it, differeth not from a mute, but to diſtinguiſh it from the other mutes framed in the mouth, I haue named it (as heretofore it hath been called) an aſpirate, and it is cauſed by a reſtraint and ſuddain ſtay of the motion of the breath in the breaſt, before it comes to the paſſage of the throat, which giueth ſo ſmall a noiſe, as it can ſcarce ſenſibly be diſcerned. And it being vſed before or after any of the other conſonants ſcarce ſheweth foorth it ſelfe, but cauſeth thoſe with whom it is ioyned, to ſeeme different ſounds from their true quality, yet with ſome kind of reſemblance thereunto.

Finis de voce audienda.

Vox

Vox Videnda.

Which is writing, or the Characters of Mans voice.

What is writing.

VVRiting is an artificiall framing of certaine markes and Characters different in forme and shape for euery seuerall sound in mans voice, whereby each simple sound hauing a proper mark appointed to it selfe, may by the same be as apparantly seene to the eye, as the sound it selfe is sensibly discerned by the eares.

Of the generall distinction and naming of the Characters of the voyce.

They are generally distinct, and named by cliffes, notes, and letters.

The

The cliffes and notes for the ſounds of different quantity pertinent to muſique, that is, the cliffes to expreſſe their ſeuerall heights, the notes to expreſſe their different meaſures of time, and the letters for the expreſſing of the ſounds of different quality pertinent to ſpeech.

Of the particular naming and diſtinction of cliffes.

22 They are particularly named accordingly as is ſet downe in the ſcale of muſique, as *gamut*, *are*, and the reſt.

Of the particular naming and diſtinction of notes.

They are called of muſitions by ſeuerall names, as *crotchets*, *quauers*, *minoms*, *ſemi-brieſes*, and ſuch like, according to the different meaſure of time, wherein their ſounds are continued.

Of the particular naming and distinction of letters.

All Letters are in some sort distinctly named by their owne simple sounds, except onely those appointed for the aspirate & mutes, which cannot wel be vttered vnles they be ioyned in a composed sillable with some other soũd; yet for the better expressing of them, in respect that the short vowells by reason of their slender and vnsteady organe giue but a wauering and vncertaine sound, and of the consonants, the aspirate and mutes of themselues, by reason of the quite stopping of the breath in them, giue scarce any sound at all, and the rest by reason of the streight passage of the breath but a dull & muttering kind of sound. It will therefore bee requisite in the naming of them to ioyne the short Vowells in a sillable ending with some setled conso-

conſonant, and the conſonants in a ſillable beginning or ending with ſome of the vowells, hauing a more clerer paſſage, that by the cõtrarieties of each ſort being ioyned and placed together, both may bee made the more perſpicuous and ſenſible to the eare, euen as contrary colours layd together ſeeme more apparant, and are better diſcerned to the eye; that therefore euery letter might haue a certaine and perfect name, I haue diſpoſed and ordered them as follo.weth: The ſhort vowells, to expreſſe the names of their ſeuerall letters, to be ſeuerally ioyned with the aſpirate and to enioy the firſt part of the ſillable, the long vowells being very perfect ſounds, to be themſelues the names of their owne letters. Of conſonants, the aſpirat to be ſet before, and ioyned to the firſt long vowell. The mutes to bee ioyned in this order, that in the inward region to the ſecond long vowell, that in the middle region, to the third long vowell;

and

and that in the outward region to the fourth long vowell. In which compoſed ſillables the mutes to be firſt pronounced, and according to this order both the greater & leſſer obſtricts to be alſo ioyned to the ſame three laſt mentioned long vowells. But the ſemimutes to be put after, and ioyned to certaine ſhort vowells, that in the inward region to the ſecond ſhort vowell, that in the middle region to the third ſhort vowell, and that in the outward region to the fourth ſhort vowell: And laſtly, the peculiar to be ioyned in the latter part of a ſillable compoſed of it ſelfe, and the third ſhort vowell to expreſſe alſo the names of their ſeuerall letters, which are hereafter formed.

23

Of the order and ſeuerall formes of the characters for the parts of mans voice.

For the ſound in the throat, ſeeing it

it is neceſſarily in continuall compoſition with the reſt, to vſe any letter or marke for it, would but make writing extraordinary tedious, and worke little or no effect, and for that cauſe I haue appointed it no character at all. But for the ſounds of different quantity ariſing of the ſame, they haue excellently of long time been obſerued of Muſitians, by placing higher or lower (as the caſe doth require) of ſundry formed cliffes, as ſignifying thereby the *Faut*, *C: ſolfavt*, and *G ſolrevt* cliffes, that a re chiefly in vſe, vpon certaine parralell lynes drawne one aboue another to expres the height or depth of their ſounds, in ſuch and the like ſort, as is ſet downe in the three firſt ſections of the enſuing dyagram, and by ſundry notes thus figured, with diuers others, framed for the quauers, Crotchets, Mynoms, Semibriefes, and the like, to expreſſe the length or ſhortneſſe of the time, wher-

wherein their ſounds are to be continued, which after the placing of any of the cliffes to guide the taking of their true heights, they alſo ſet higher or lower, and ſeuerally diſperſe vpon and between the ſame lines, accordingly as the ayre of the muſique doth require, in ſuch and other like manner, as in the fourth and laſt ſection of the ſame diagram they are hereafter placed.

Of the formes of the letters wherewith I haue noted the vowels according to the order of their places.

In the firſt place.

The ſhort vowell I haue figured thus. —— o

The long vowell. —— s

In the ſecond place.

The ſhort vowell. —— u

The long vowell. —— u

In

The Characters

In the third place.

The ſhort vowell. —— ——— ɛ

The long vowell. —— ——— ɜ

In the fourth place.

The ſhort vowell. —— ——— ɤ

The long vowell. —— ——— ɔ

In the fift place.

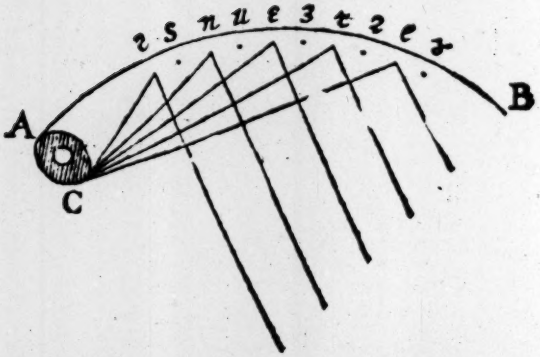
The ſhort vowell. —— ——— e

The long vowell. —— ——— ɞ

25

For the more manifeſt demonſtration of the conſtruction of the vowells, I haue here deuiſed and placed this enſuing figure.

The ſcale of vowells.



By

By the arch lyne A B, is repreſented the rooſe of the mouth, by the point C, from whence the fiue ſeuerall lynes are drawne, is ſuppoſed the roote of the tongue, by euery of thoſe lynes the tongue it ſelfe, and by the ſeuerall angles of the ſame lynes vnder *ɔ n ɛ ɪ e* are ſuppoſed certaine eleuations & bendings of the tongue, which cauſe the fiue ſeuerall ſounds called ſhort vowells, for which the ſame characters *ɔ n ɛ ɪ e* are framed, and by the ſeuerall points vnder *s u ɜ ɔ ɤ* are ſuppoſed alſo ſeuerall eleuations of the tongue from any one of the ſaid angles or places of the ſhort vowells, to the ſaide ſeuerall points, whereby are made certaine longer organes, in which are framed the fiue ſeuerall ſounds called long vowells, for which the ſaid characters *s u ɜ ɔ ɤ* are appointed, and by the circle in which O is inſcribed, is to be vnderſtood the pipe or paſſage in the throat, through which the breath paſſeth, before it commeth to

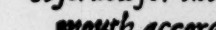
25

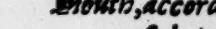
be fashioned by any of the organes of the tongue, placed in the roofe of the mouth, which in the said figure are afore described.

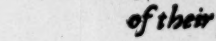
Of the formes of the letters which I haue obserued for the consonants in the mouth, according to the order of their places.

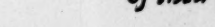
26

In the first or outward region.

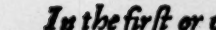
For the mute I haue put this character.  *t*

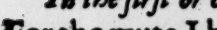
For the semimute this.  *d*

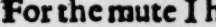
For the greater obstrict.  *v*

For the lesser obstrict.  *r*

In the middle region.

For the mute this. 

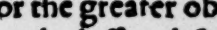
For the semi-mute.  *w*

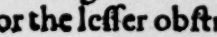
For the greater obstrict.  *o*

For the lesser obstrict.

For the peculiar. *z*

In the inward region.

For the mute this. 

For the semi-mute. 

For

For the greeter obſtrict. ——— ꝯ
For the leſſer obſtrict. ——— *x*

Of the forme of the letter for the aſpirate

The aſpirate I haue noted by this ſmall oblique ſtroake. ——— ʻ

The pronuntiation of theſe three letters in this order as they heere are placed *x o x* by reaſon of the vicini ty of the places of conſtruction is ſo ſpeedily performed, as that it ſeemes to be but one ſimple conſonant ſound, nor indeed can it be diſcerned to be otherwiſe, vnleſſe by a very diligent obſeruation; and becauſe the ſame is very frequent in ſpeeche, to write it ſo often at length would be troubleſome: Therefore for breuity ſake in writing, I haue contracted thoſe three letters falling out in that order into one Character thus, ☼

Of the diſtinguiſhing of ſillables.

That euery ſillable might be aptly and ſeuerally diſtinguiſhed, it is here meet to deuiſe ſome certaine accent

a marke to bee placed ouer the firſt letter of the ſillable, to ſignifie where it takes beginning. For that accent therefore I haue appointed onely a little point thus (.) where there is no note of aſpiration in any part of the ſillable, otherwiſe I haue expreſſed it with a ſmall ſtroake parralell to the heads of the letters thus (-) where the ſillable hath an aſpired note.

27

Of the manner of placing of the aſpirate.

The aſpirate note being for the leaſt of all the ſimple ſounds, is as it were too ſmall to bee accompted or placed amongſt the other letters, yet too big to be tearmed an accent. Neuertheleſſe for that it is of ſo frequent vſe amongſt the other letters, to auoid tediouſnes in writing, and for eaſe of worke, I haue appointed it (as aforeſaid) this ſmall Character (ı) to be fixed to either or both ends of the long accent, as the caſe ſhall require in this order, to wit, if a ſillable begin with an aſpirat, and end not with it (which I call former aſpired) then

to fix it at the hither end of the accent towards the left hand thus (ɔ) if a sillable begin without an aspirate, and end aspired (which I call latter aspired) thē to fix at it the further end of the accent next vnto the right hād thus (ɔ) and if both beginning and ending of a sillable be aspired, which I call double aspired, then to fix it at both ends of the accent thus. (ɔ)

Of Tones.

2

There is yet one thing more, very necessary to be known and carefully to be obserued in pronuntiation, to wit, the eleuation and depression of the voyce vsed in speech, being in manner different from the rising and falling of the voyce in the sounds of different quantity spoken of before, and this kind of lifting vp and depressing of the voyce is caused by a contraction of the lungs and hollow parts of the body, wherein the ayre is inclosed, sometimes being more speedy sending foorth the ayre through its passages with a swift motion,

whereby the ſound of the ſpeech is made more forceable to be heard, and ſometimes being more ſlow, & more weakly preſſing forth the ayre, wherby the ſound of the ſpeech is ſomewhat leſſened, and by this different motion and expulſion of the ayre, three kinds of vtterances vſuall in the pronuntiation of words doe ariſe all differing in proportion, which Grammarians generally doe call *toni*, and particularly diſtinguiſh them,

Acutus, *Grauis*, *Circumflexus* } being { the higheſt, the loweſt, the meane.

Kinds of vtterance of each ſillable.

And in the continued courſe of the ſpeeche two ſillables following together are neuer pronounced both in one tone, but each ſillable is alwayes vttered either higher or lower then the laſt preceding in the word or ſentence.

Of the figuring of the tones.

They are thus figured by Grammarians, namely the *acute* or higheſt tone.

by

by an oblique ſtroke aſcending towards the right hand in this manner, (ı) the loweſt tone by an oblike ſtroke deſcending towards the right hand thus (ν) and the circumflex being the meane between the other two by both the ſtrokes ioyned together with the points downward thus, (ʌ) which tones it is moſt conuenient to place ſo neer as may be at the beginning of each ſillable; but this *circumflex* note I wholly omit, and for eaſe of worke onely vſe the other two, ſo that any ſillable hauing no tone marked ouer it may be taken for the *circumflex* or mean between the higheſt & loweſt. And if either of theſe two tones happen to fall out in a ſillable wholly vnaſpired, then that ſo happning being placed ouer the firſt letter of the ſillable may ſerue to ſhew the beginning of the ſillable, in ſtead of this litle point of diſtinction (.) which before I thought meet to obſerue, and in ſuch caſe that point is to be omitted.

Brene de vcce poema Latinum in nouo ordine literarum ante edocto, iuxta Angl·canam noſtram pronuntiationem conſcriptum.

Æeave zrsoiv, vrwxerioore zrsoiq ærsë
æeswe osvroveo,
ara vraèa veevaeso, ara æzàe
oiæ vnàewe,
vrtæ vszìna iv varsvzìo oensvìwv ærsë
oiavxxzoiv zra
zvìe iv ÆeavéoeÆìa, oes vzzo
cwóve vxcrév:
wnw ærsë æeswe vsñào, æzè ots
vrzvazve veviave,
vrcsvìre vrsàe oszìa, Æatovèv
erátsvìre xzvìo,
vrso ots vi so oeaxxziwo wtsvèv
oiæèzz naèewe Æzsvs,
oewv vesèezzoovìre aswts, oiwv
aevxxevtsvìre aswts:
so veroèv ots vrews zvoÆìso
azxìswe aeÆcoo,
aeàÆeats iv ewózzots,
vraèdezzovìre vsÆzwv:

βρɜžεο ɔβs νεωνɔ βιν νννàɔο?
wnàεwε βɔnνεο
εεäänoxerίν, nsàɔw νnνo βrɜὶὲe
νεnνs æɪɾε;
æɪwνεο ɔβs ewνɾaäaɔo, ɪaνεο
βɔnνɪβɪe æɪνxeoνaε,
ɪnoäηoeνäaεno vɪžnno
νeoνaεεæɪwεο vɜaxeɪν,
νnnνaɪɾwɔ aɜνεno, ὸɔžso ɪν νεaνὲaε
aɜàɪν
νεnνžwv, ɪν' νaɪnνɔο. ännao æsνɔ,
vɪɾνὲ æsνɔ;
æɪ vɜàɪεæ zɜxὲeɪaνɪe ὸɜνέno æɪ
naɪxὲεε νnνν,
æɪ νɪwxcɪέν äaɪɾsàɪεæ ὸεnνὲ
vxxerνɪε vɪνὲo,
ɪv(vxxsνe äasäéxές) æɪ æεnνε
aaeνέwxcé asàεæ
νnɪvνɪoέν νɪνàεæ, äεwέν ɪν
eɪνὸέxὲeéæ:
ɪnν νεwνὲæ, aɪɾὲeνreo, ɾexὲeέν æɪɾὲ
νcὸὲae, æeὸὲo:
wnw æɪɾὲ oev äɾνννä, νɪɾɾ
ὸɪɾɜὶε wnw vnàεwɔo.

29

30

Epilogus.

Vlimina non vltra volucrus, nec vincta catenam
It canis, & frænum triſte reducit equum.
Mens infauſta nimis triplici quæ carcere clauſa eſt.
Quid videt vt diſcat, quid videt vt doceat
En ego protulerim ſubiecta hæc, proxima nienti.
Ah, me plus miſerum diſcere vincla vetant

FINIS.

Idem poema in ordine literarum modò vsitate.

PArma licet, tenuisq; licet, mihi magna potestas:
Per terram victrix per mare summa domina,
Quem calor & frigus cingunt, mihi subiacet aer,
AEquè vt participem, sic Deus instituit.
Non mihi magna cohors, nec si quadrata caterua,
Quinq; tibi solùm præstat vbiq; latus,
Quos si dux sapiens nectat simul ordine recto.
Sunt facileq; bani, sunt rigidiq; boni:
Hos ducit si quando vxpers ratione, remissi.
Barbari, & insulsi terribileq; forent:
Qualis ego, tantæ cui vires? nomina cunctis
Imposui, nomen VOX quoq; fingo mihi;
Mentis ego interpres, artis cunctæque Magistra,
Expositrix velox discriminis vsq; varij.
Doctrina radix cælos & tartara rami.

Tan-

Tangunt & fructus mors modo,
vita modo;
Me famam Latiumq; sagax, me Græcia
docta,
Me tenuit primum, sancta Iudæa decus.
Et (Ioue propitio) me magna Britannia
Romam
Concussit tetram, pandit & insciticm:
Hoc tantum reliquis, liceat mihi dicere
missis:
Non mihi sit rector, qui sibi non dominus.

Epilo-